243 bers goes to the holy sources of water such as Lake Batur, or
782 Besakih in the Gunung Agung. They take offerings with them
312 to gain the goodwill of the deities of the lake or of the sacred spring. Some water is brought back in a bamboo container (*sudjang*) wrapped in a new cloth and hung with strings of *kepeng*, topped by a bunch of beautiful mottled red and green *andong* leaves for decoration.

At the return of the expedition the *sudjang* is deposited on an altar in the temple of the *subak*. It is believed that the deities of

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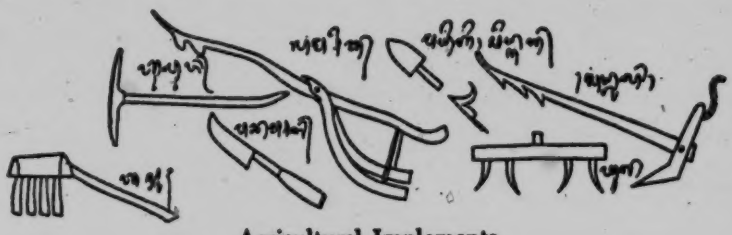

Agricultural Implements

the holy water are embodied in the container, and a feast (*mapag*) is given in honour of the divine guests. To entertain them so that they will not leave, the *subak* members perform dances and burn incense in braziers. The fields are sprinkled with holy water and the rest is poured into the common canal of the *subak* so that all the fields may benefit by it. The feast over, the necessary repairs are made, with more offerings so that the water will flow through the proper channels. Then the water is let in to flood the dry soil, and all *subak* members meet again to take a vow not to steal from one another. The land is cleansed with a great offering to the evil spirits and cockfights are staged to satisfy their thirst for blood.

243 When planting-time arrives, the land is ploughed over and over
527 again, and harrowed to incorporate with the soil the weeds and
541 rice straw that serve as fertilizer. In some places the land is effectively ploughed, in a spirit of festivity and sport, in great bull races (*megrumbungan*) held before a new crop is planted. The

2: Covarrubias R-5 (1930-1933) 1938
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532 the art a new impulse, and sculptors sprang up like mushrooms.
422 Soon every important artistic centre, such as Den Pasar, Mas,
439 Batuan, Pliatan, and Ubud, was turning out quantities of carv-
443 ings in new styles, mediocre heads of *djanger* dancers snatched up by round-the-world tourists, stereotyped slim figures from Mas exported to Java and Holland; while the splendid sculptors from Badung and Batuan carved coconut shells from Bangli and so forth.

Gusti Gedé was also the master of a school of sculptors and
322 every morning boys from the town went to his house to re-
532 ceive lessons and to assist him. Some of his pupils were already
874 fine carvers and could turn out statues almost as finished as those of the master. In his school we had the opportunity to observe the technique of wood-carving, which is considerably more refined and requires greater skill than the carvings in *parás* stone.
[824] Hard woods such as teak (*djatí*), jackfruit (*nangka*), and the compact *sawo*, a beautiful dark red wood, are invariably used and the sculptor must have a sure hand, trained by the experience of years, and a good knowledge of the art of cutting into the grain of the wood. He uses every conceivable form of knives,
● [413] chisels, and gouges: round, straight, slanting, V-shaped, and so forth, some of which are intended for exceptionally deep carving. A complete set of tools consists of some thirty instruments and a wooden mallet. The carving technique consists in chipping bits of wood gradually with the highly sharpened instruments, not by hand pressure, as among us, but with light taps of the mallet, obtaining in this manner delicacy of touch and greater control over the material. If the statue is not to be painted or gilded, it is made smooth with pumice and given a high polish by rubbing it with bamboo.

532 *Painting*: Unlike the arts of the theatre, music, and sculpture, painting was little in evidence as a living art on our first visit to Bali. Outside of painting artifacts of daily use and scant decorations for temples, the Balinese made only paintings of two

2: Covarrubias R-5 (1930-1933) 1938
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cloth or paper and even three-ply wood are used. The cloth is prepared with starch and glossed with a smooth shell. The preliminary outline is drawn in ochre with a bamboo style (*penelak*) or with a lead pencil, and the colours then applied with a home-made brush (*penuli*), a piece of sharpened bamboo, the fibres of which have been loosened by pounding with a stone. The picture is finished with steady black lines drawn with the bamboo pen, with a second outline in reddish brown inside the black one for all the parts that represent flesh or wood, and the whole glossed once more.

Highly specialized branches of the graphic art are the illustrations of palm-leaf manuscripts (*lontar*), and the making of leather puppets for shadow-plays (*wayang kulit*). In Singaradja there is a library of these manuscripts, the Kirtya Liefrinck van der Tuuk, where are preserved some splendid old *lontars* with illustrations (or copies of them) such as the famous *Dampati Lelangon*, taken from the palace of the Radjas of Lombok at the time of the war; the *Tetumbalans* of Kamenuh and Sawan, the *Bhima Swarga*, *Pari Bhasa*, *Adi Parwa*, and so forth. These are masterpieces of the art of illustration, with miniature pictures incised with an iron style on the blades of the *lontar* palm, the scratch filled in with a mixture of soot and oil. These manuscripts are in the form of books. The *lontar* leaves are cut evenly into strips an inch wide and from a few inches to two feet in length. They are preserved between two boards of some precious wood cut to the size of the leaves and bound together by a cord that passes through a hole in the centre of each leaf.

The shadow puppets, the *wayang kulit* (described later in greater detail), are fashioned from buffalo parchment, cut out with special iron dyes into the most delicate lace and painted. The style of the *wayang* is highly conventionalized although it is considerably more realistic than its ancestor, the Javanese *wayang*. It is curious that the art of painting pictures is not altogether dependent on the *wayang* forms, as it happens to be in Java, where the whole of the art consists in reproductions of

1:Alkema & Bezemer--651 E-4, 5 (no date)1927 OB1 Indonesia
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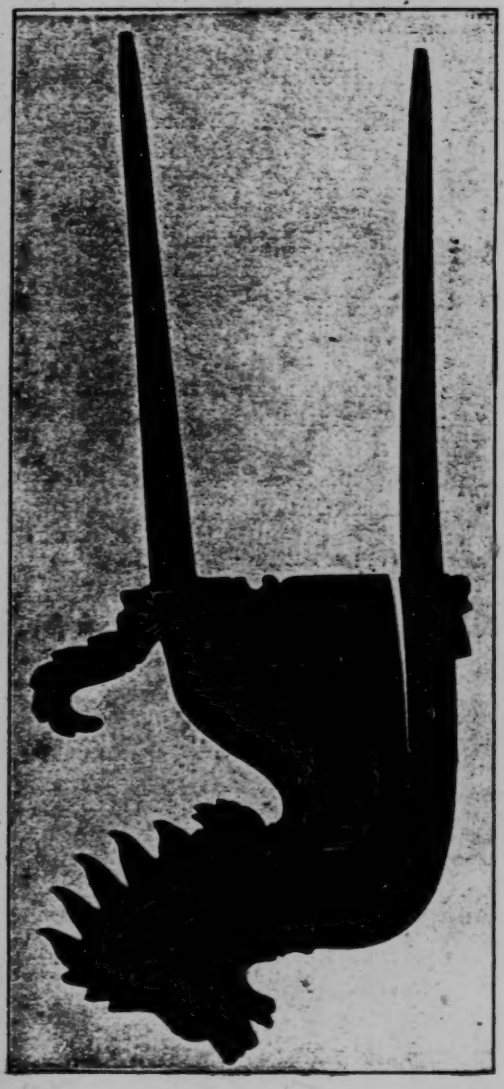

Balinese Nutcrackers for Areca, Incrusted with Silver
"Boeatan," The Hague

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